

Thomas Bang

Stalke Galleri
Vesterbrogade 15A ,Copenhagen

31.3. to 29.4. 89

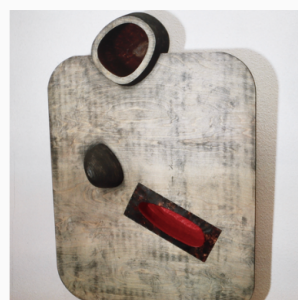
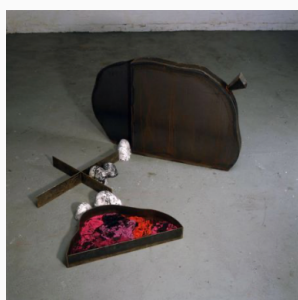
Thomas Bang's solo exhibition at Stalke Galleri in the spring of 1989 received extensive and nuanced critical attention in the Danish press. Several reviewers pointed to the exhibition as an example of Stalke Galleri's ambition to present artists with both conceptual and material depth.

In Politiken, Peter M. Hornung described Bang's works as exotic and intellectually precise constructions in which oppositions such as soft and hard, organic and constructed, were placed in tension-filled relationships. He emphasized that Bang did not pursue immediate effects, but worked consistently with meaning, structure, and sensory cognition, reading the works as both isolated objects and components of a broader system of thought.

In Berlingske Tidende, Torben Weirup wrote about Bang's exhibition as a challenge to the viewer's habitual ways of reading sculpture. Weirup focused on the works' character as travel objects and mental constructions, in which meaning emerges through movement, distance, and displacement rather than through unambiguous symbols. He highlighted Bang's ability to combine an international visual language with a personal, investigative practice that placed the works in dialogue with architecture, landscape, and the viewer's own body.

In Kristeligt Dagblad, Ann L. Sørensen described Bang's sculptures as objects that "provoke thought" rather than deliver finished statements. She underscored how the works balance between the functional and the enigmatic, and how their composite materials and structures invite slow, reflective observation. Bang's practice was here read as a continuation of—yet also a displacement within—modernism's understanding of the object.

Taken together, the reviews pointed to Thomas Bang as an artist who, with his exhibition at Stalke Galleri, positioned himself clearly within the Danish art landscape. The exhibition was understood as an example of how sculpture at the end of the 1980s could function simultaneously as physical form, mental construction, and an open investigation of meaning.



Thomas Bang, Installation view, Stalke Galleri, 1989

